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REMBRANDT

1606-1669

M. KNOEDLER & COMPANY

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CATALOGUE
OF AN EXHIBITION OF ETCHINGS BY
REMBRANDT
1606-1669

MARCH-APRIL
1925

M. KNOEDLER & COMPANY
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REMBRANDT VAN RIJN

(1606-1669)

THE opinion amongst etchers which enthrones Rembrandt as the king of their craft is the most recent instance of perfect unanimity amongst people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed upon the world-wide supremacy of Rembrandt. . . . In his own lines of work there is no one in all history to be compared to Rembrandt; in artistic influence he has one equal, entirely unlike himself, and that is Raphael. . . . They are the two most influential graphic artists of all time. P. G. HAMERTON: "The Etchings of Rembrandt," pp. 13-14.

In the whole history of art Rembrandt stands out as one of the solitary and unapproachable personalities who have struck their own style, and stamped their influence, for good or for bad, on posterity. In his etched work his unique position is realized to even greater advantage than in painting; for in the latter sphere Frans Hals, his senior by a few years, was not far behind in brilliance of brush and incisive delineation. But among contemporary etchers there was no one who combined the same mastery of medium with a tithe of his significance of expression. In fact, no worthy rival in this field can be found before the last century, and then in whom but Whistler? But in the range of his genius Rembrandt still stands alone. Let him handle the most

momentous scene from Scripture, a landscape, a piece of genre, the slightest study of still life — all alike are illumined by a power which never fails to pierce to the heart of things. ARTHUR M. HIND: "A History of Engraving and Etching" (Third Edition, 1923, p. 170).

NOTE

ON THE CATALOGUE OF THIS EXHIBITION

IF it be true that "in a multitude of counsellors there is wisdom," it is equally true that in a multitude of Cataloguers there is confusion! Catalogues, critical, descriptive or chronological, of Rembrandt's etchings have multiplied, keeping pace with the ever-widening stream of literature devoted to his Life and Works, until merely to mention the most significant frequently necessitates the use of not less than eight, distinct series of reference numbers: Gersaint and Daulby; Bartsch, Rovinski and Seidlitz; Claussin; Wilson; Charles Blanc; Middleton; Dutuit; and Hind.

In the present catalogue it has been thought best to give two reference numbers only: *Bartsch* and *Rovinski* for classification by subject, and to facilitate reference to the essential "Atlas" (containing reproductions of every etching in every known state); and *Hind* for chronology and designation of "States," since his numbering and arrangement is that followed in the finest existing collection — the British Museum — which alone of all great museums is the first to realize that a chronological arrangement is essential for a logical study of Rembrandt's work and development as the greatest etcher the world yet has known.

CATALOGUE

Portraits of Rembrandt, his Mother and his Wife Saskia

1. Rembrandt Bareheaded and Open-Mouthed

BARTSCH 13 HIND 31

Signed and dated: *Rt.* 1630

Third State

These little plates, and others, probably of the same date, or very near it, are executed with a fine point, and are distinguished by an extreme manual facility. The evident speed of their execution does not, however, prevent the artist from noticing the most minute truths of form and of light and shade, as, for example, in the learnedly reserved reflections in the shading of *Rembrandt with an open Mouth*. There may be haste in such work as this, but there is no carelessness, and as for vitality it is superabundant, both in the subjects and the execution. P. G. HAMERTON.

2. Rembrandt in Cap and Scarf: The Face Dark

BARTSCH 17 HIND 108

Signed and dated: *Rembrandt f.* 1633

Second State

COLLECTIONS: Sir Edward Astley, A. Alferoff, Ernest Theodor Rodenacker, Carl Schloesser, E. Smith, Jr., H. S. Theobald.

3. Rembrandt leaning on a Stone Sill

BARTSCH 21 HIND 168

Signed and dated: *Rembrandt f.* 1639

Second State

COLLECTIONS: J. B. de Graaf, Dr. A. Sträter

The motive and pose of this portrait of himself were, perhaps, suggested to Rembrandt by Raphael's portrait of Baldassare Castiglione (now in the Louvre), of which he made a sketch apparently at the auction in which it was sold in 1639. Rembrandt painted a somewhat similar portrait of himself in 1640 (National Gallery). Some suggestions may also have been found in Titian's Ariosto (now in the National Gallery), which was at that time in Holland. ARTHUR M. HIND.

The portrait of himself, *Rembrandt leaning on a Stone Sill*, is a splendid example of high culture in the art of etching, going far enough in the darks for the expression of power, but completely, even in the darkest parts, avoiding the mere thickness and density of printing ink, whilst the treble notes of this linear music are light and clear and faithfully true in tone. P. G. HAMERTON.

The thoughtful brow is already furrowed, and the habit of a fixed and searching look has drawn the skin down above the eyelids; yet, in spite of such signs that youth is departing, the utmost freshness of mind and body is expressed in this face. This is the face upon which most modern representations of Rembrandt's person are founded. H. KNACKFUSS.

4. Rembrandt drawing at a Window

BARTSCH 22 HIND 229

Signed and dated: *Rembrandt f.* 1648

Fourth State

In an etching with a splendid effect of chiaroscuro, he shows himself busy at his work. He sits at a small window, with a round hat on his head, and draws in a sketch book which lies before him. The absolute certainty of the artist's grip is expressed in his keenly observant look. H. KNACKFUSS.

5. Rembrandt with a Plumed Cap: Bust in an Oval

BARTSCH 23 HIND 210

Signed and dated: *Rembrandt f.* 1634

Third State. The oval made regular

{ 2 }

Despite the presence of the mole on the cheek, this is probably a fancy version by Rembrandt of his own likeness. ARTHUR M. HIND.

Of all the portraits considered as those of Rembrandt himself, this is one of the most celebrated, as much on account of its beauty as of the extreme rarity of impressions in the first state. CHARLES BLANC.

6. Rembrandt's Mother seated at a Table looking to the Right

BARTSCH 343 HIND 52

Signed: *Rt. f.* Date attributed: 1631

Third State

COLLECTIONS: Baron J. G. Verstolk van Soelen, Dr. A. Sträter

Literal truth to nature in drawing, which he discarded later for more abstract methods of representation, is particularly remarkable in this portrait. Every detail of the hands shows the faithfulness with which Rembrandt was working from life at this period. ARTHUR M. HIND.

7. Saskia with Pearls in her Hair

BARTSCH 347 HIND 112

Signed and dated: *Rembrandt f.* 1634

Only State

COLLECTION: Budapest Duplicate

This is one of the most attractive of Rembrandt's portraits of his wife Saskia, to whom he was married in June of the same year. ARTHUR M. HIND.

8. Saskia and Two Other Heads

BARTSCH 367 HIND 153

Date attributed: about 1637

Second State

The central study, if not the two others, is certainly taken from Saskia. ARTHUR M. HIND.

9. Study of Saskia as St. Catherine (the "Little Jewish Bride")

BARTSCH 342 HIND 154

Signed and dated (in reverse): *Rembrandt f.* 1638

Only State

COLLECTION: Henry Brodhurst

Scriptural and Religious Compositions

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Old Testament Subjects

10. Abraham entertaining the Angels

BARTSCH 29 HIND 286

Signed and dated: *Rembrandt f.* 1656

Only State

The composition was suggested by one of Rembrandt's drawings from Mohammedan-Indian miniatures. ARTHUR M. HIND.

11. Abraham casting out Hagar and Ishmael

BARTSCH 30 Hind 149

Signed and dated: *Rembrandt f.* 1637

Only State

COLLECTION: Theodore Irwin

All the qualities of Rembrandt are united to a high degree in this print: beauty of expression, arrangement, delicacy, richness of detail, and chiaroscuro. CHARLES BLANC.

This is one of the most perfectly delicate of all Rembrandt's etchings. The sureness of the faint thin lines on which the expression of the faces chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration. P. G. HAMERTON.

12. Abraham and Isaac

BARTSCH 34 HIND 214

Signed and dated: *Rembrandt* 1645

Only State

Very striking is the small plate, etched in 1645, of Abraham and Isaac on the way to the scene of the sacrifice. They have reached the lonely mountain-top surrounded by clouds. Abraham, who appears in the rich Oriental costume which Rembrandt had invented for his patriarchs, has placed the pail containing fire on the ground, and turned round towards his boy; the latter, however, stands in amazement . . . his childish intellect cannot take in what his father says to him. H. KNACKFUSS.

13. The Triumph of Mordecai

BARTSCH 40 HIND 172

Date attributed: about 1640 or later

Only State

14. David in Prayer

BARTSCH 41 HIND 258

Signed and dated: *Rembrandt f.* 1652

First State

The *David on his Knees* has more "colour" but is near akin to the Tobit in pathetic intensity of sentiment. . . . King David is rather rudely drawn, and I will not undertake to defend the shading of his face, but he is thinking neither of crown nor harp, his whole soul is with the God of Israel. P. G. HAMERTON.

New Testament Subjects

15. The Angel appearing to the Shepherds

BARTSCH 44 HIND 120

Signed and dated: *Rembrandt f.* 1634

Third State

COLLECTIONS: Sir John Day, Brayton Ives

In 1634 Rembrandt had etched the large *Annunciation to the Shepherds*, in which the landscape is of the same visionary kind as appears in the paintings. The general effect is of white on black, the supernatural effulgence in the sky, which so startles the shepherds and their flocks, calling out of the gloom mysterious waving heights of foliage and obscure gleams of distance. LAURENCE BINYON.

No one has better realized these great Biblical scenes than Rembrandt, no one more keenly felt their touching and simple poetry. *The Angel appearing to the Shepherds* has been the subject of many pictures, but how often do they leave one cold at their representations of this marvelous scene! Rembrandt shows here the two most remarkable sides of his genius — expression and chiaroscuro. CHARLES BLANC.

16. The Circumcision

BARTSCH 47 HIND 274

Signed and dated: *Rembrandt f. 1654*

Second State

17. The Presentation in the Temple

BARTSCH 49 HIND 162

Date attributed: "about 1639 (or possibly somewhat later, nearer to the time of the 'Hundred Guilder Print,' in which many of the same types recur)"

Second State

COLLECTIONS: Berlin Museum Duplicate, Julius Hofmann

This etching, especially in the dry-point work, seems in no impression to have been quite successfully printed. Middleton suggested that this may have been owing to the softness of the metal, but the lack of effect is more probably due to the comparative confusion and want of concentration in the composition, added to light biting. ARTHUR M. HIND.

18. The Presentation in the Temple: In the Dark Manner

BARTSCH 50 HIND 279

Date attributed: about 1654

Only State

The brilliancy of the Sacerdotal vestments is rendered here with a power so extraordinary that the plate is a great technical feat. The lines are coarse and rude, but so entirely synthetic and intelligent in their arrangement, that the splendor of gold, and jewels, and embroidery, is fully suggested to the imagination. The high priest, who is standing, is one of the most imposing figures amongst all the creations of Rembrandt, who had a keen appreciation of Sacerdotal dignity and magnificence. P. G. HAMERTON.

19. Christ between his Parents, returning from the Temple

BARTSCH 60 HIND 278

Signed and dated: *Rembrandt f.* 1654

Only State

Simpler and somewhat smaller in treatment, is a series of Scriptural plates, belonging to the year 1654; in contrast to the larger and broader plates of the same period they are cabinet pieces of exquisite delicacy. They are for the most part in pure etching (showing, in nearly every case, slight faults in biting repaired in their second states), only the *Christ between His Parents returning from Jerusalem* being vigorously touched with the drypoint. ARTHUR M. HIND.

20. The Holy Family

BARTSCH 62 HIND 95

Signed *Rt.* Date attributed: about 1632

Only State

COLLECTION: Duc d'Arenberg

21. The Virgin and Child with the Cat

BARTSCH 63 HIND 275

Signed and dated: *Rembrandt f.* 1654

First State

The attitude of the Virgin and Child is borrowed from an engraving by Andrea Mantegna. ARTHUR M. HIND.

22. Christ seated Disputing with the Doctors

BARTSCH 64 HIND 277

Signed and dated: *Rembrandt f.* 1654

(a) First State

COLLECTION: Bregeleben

(b) Second State

23. Christ Preaching

BARTSCH 67 HIND 256

Date attributed: about 1652

Only State

I have said that Rembrandt equalled this plate (the "Hundred Guilder Print") in character study in one instance only. This instance is the little plate of *Christ Preaching*. Though less important than the "Hundred Guilder Print," the *Christ Preaching* is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, and the marvellous expression of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the Preacher has to say. ATHERTON CURTIS.

No artist has ever been able to give a more sympathetic picture of love for mankind than that of the Saviour standing in a dark space on a brilliantly lighted eminence, and speaking, with upraised hands, to the people gathered round him. . . . The whole forms a wonderful painter's poem on the text: "I am the true Light." H. KNACKFUSS.

24. Christ and the Woman of Samaria

BARTSCH 70 HIND 294

Signed and dated : *Rembrandt f.* 1658

Third State

COLLECTIONS : A. Artaria, A. Alferoff

25. The Raising of Lazarus: The Smaller Plate

BARTSCH 72 HIND 198

Signed and dated : *Rembrandt f.* 1642

First State

At the outset of the second period Rembrandt returned to plates of more modest compass; but how much power is gained by economy and concentration of line may be remarked in the small *Raising of Lazarus* of 1642, one of his most perfect compositions. ARTHUR M. HIND.

26. The Agony in the Garden

BARTSCH 75 HIND 293

Signed and dated : *Rembrandt f.* 165- (about 1657?)

Only State

(a) On India (Japan?) paper

The finest impressions are on India paper and full of burr. C. H. MIDDLETON.

(b) On Holland paper

COLLECTION : Earl of Aylesford

Whatever his definite beliefs, there is no question that the Bible stories always remained for him the noblest vehicle for the contemplation and interpretation of human character. . . . He shows his kinship with the world's greatest creators in never seeking after new subjects. The oldest, the simplest, the most direct gave him the greatest opportunity for the play of his own personality in their rendering. . . . In the vividness of his presentation he might be rendering scenes that he had

lived through himself. In this depth of feeling he was almost unique amongst contemporary painters. ARTHUR M. HIND.

Here all the sorrows unite to overwhelm his soul and plunge it into an ocean of bitterness. . . . What depth of feeling ! What poetry in the setting of this august drama, and what grandeur in so small a frame ! All nature mourns : the sky hides behind sinister clouds. CHARLES BLANC.

27. Christ before Pilate: Large Plate

BARTSCH 77 HIND 143

Signed and dated: *Rembrandt f.* 1636

(a) Second State. Three or four impressions only are known in this State

Two impressions of the First State are in the British Museum (one touched by Rembrandt in brown oil colour indicating changes in form of arch and curtain to the right, etc.) and a third impression is in Amsterdam. In the First State (unfinished) the figure of Pilate and the group in front of him are left white. In the Second State "the group of Pilate and the five Jews has been added (presumably etched in by Rembrandt himself, and brought into harmony with the rest by means of graver work)" and the date has been changed from 1635, of the First State, to 1636.

COLLECTION : Mary J. Morgan

(b) Fourth State. "Face of bald man in the small cap thrusting himself forward opposite Pilate shaded (with parallels down from left to right) so as to be less prominent"

This plate reproduces in reverse with slight modifications a grisaille by the master in the National Gallery (the date on which seems to be 1634, and not 1633 as Bode reads). There is a great deal of graver work mixed with the etching, and all except the central group is supposed by most recent authorities to be largely the work of some pupil or assistant, the names of Bol (by Middleton), Lievens (by Haden), Salomon Koninck (by de Vries), and Van Vliet having all been suggested." ARTHUR M. HIND.

As an example of his genius, the etching of Christ presented by Pilate to the people, known as the "Great Ecce Homo," may be cited. It is a grand composition: the surging mass of the populace in the fore-

ground; the cruel priests and Pharisees importuning Pilate; Pilate himself, false, vacillating, and temporizing; and above all, the Man of Sorrows, crowned with thorns, and looking upward with a wearied and hunted expression that goes straight to the heart. FREDERICK KEPPEL: "The Golden Age of Engraving," page 12.

28. Christ Crucified between the Two Thieves: An Oval Plate

BARTSCH 79 HIND 173

Date assigned: about 1640, or later

First State

29. Christ Carried to the Tomb

BARTSCH 84 HIND 215

Signed: *Rembrant*. Date assigned: about 1645

Only State

The slightly later *Entombment* discloses a growing freedom of design, and the intimate force of the artist's sympathy touches here the calmer depths of grief, which appeal to the Northerner so much more truly than the harrowing and theatrical distress of so many Italian entombments. ARTHUR M. HIND.

30. The Entombment

BARTSCH 86 HIND 281

Date assigned: about 1654

First State. Etching in open lines

COLLECTIONS: Karl Eduard von Liphart, Carl Schlösser, E. Smith, Jr., Paul Davidsohn

Among the noblest of the Scriptural plates are five subjects of about 1654-5. The *Entombment* is perhaps the most splendid example of the vigorous and open etching of the master's latest phase, and of the manner in which he achieved chiaroscuro by printing with a surface tint. There are rare early impressions showing the open line work printed from the cleanly wiped plate. Rembrandt added considerable

linear shading in the later states, but this is conceived rather as the groundwork than the main element of the chiaroscuro, which is largely a matter of printing. . . . These plates and the wonderful *Christ at Emmaus* discloses more affinity with the Italian genius for composition than almost anything else in Rembrandt's work. ARTHUR M. HIND.

31. The Baptism of the Eunuch

BARTSCH 98 HIND 182

Signed and dated: *Rembrandt f.* 1641

Second State

COLLECTIONS: A. Artaria, J. D. Böhm, Friedrich Kalle, Theodore Irwin

Religious Subjects

32. The Death of the Virgin

BARTSCH 99 HIND 161

Signed and dated: *Rembrandt f.* 1639

Third State. (Second State of Rovinski)

Of all the plates of Rembrandt, *The Death of the Virgin* is one that fascinates and moves me most. In all the qualities of art there are at least four of Rembrandt's etchings which fully equal this; yet not one of them absorbs me so completely. The solemnity of fast-approaching death, the gravity of the stately high-priest and the calm physician; the sorrow of others present, the pale face upon the pillow, and the helpless hands upon the counterpane,—are elements of a scene which renews itself too frequently ever to lose its interest. In the upper air of the lofty room angels wait for the spirit which the nations will adore as the Queen of Heaven; and the scene has a grandeur more than royal, for it has the sublimity of Art. Considered as etching, the work is so sound and right, so various in degrees of finish, and so masterly in choice and direction of line, that *The Death of the Virgin* may be taken as one of the great typical examples of what etching may be and ought to be. P. G. HAMERTON.

33. Saint Jerome beside a Pollard Willow

BARTSCH 103 HIND 232

Signed and dated: *Rembrandt f.* 1648

(a) First State: before the signature and date. Five other impressions only in this State were known to Rovinski

COLLECTIONS: Josef Comesina de Pomal, D. G. Arozarena, A. Alferoff, Seymour Haden

(b) Second State. The signature and date added

One of the most engaging pieces in his work. DMITRI ROVINSKI.

34. Saint Francis beneath a Tree, Praying

BARTSCH 107 HIND 292

Signed and dated: *Rembrandt f.* 1657

Second State

Five or six impressions only are known in the First State

Rembrandt has devoted one print only to Saint Francis; but this, which belongs to his latest manner, is one of his best: the effect of the dry-point is admirable, and the fervor of the Saint is perfectly expressed. EUGÈNE DUTUIT.

Seymour Haden rightly remarks that the figure of the Saint is entirely Italian in character, and that the background is inspired by Titian or Campagnola. DMITRI ROVINSKI.

Fancy Compositions

35. Medea: or the Marriage of Jason and Creusa

BARTSCH 112 HIND 235

Signed and dated: *Rembrandt f.* 1648

Fourth State

The plate was designed to illustrate a tragedy of Medea, written by Rembrandt's friend Jan Six, and published in Amsterdam, 1648.
ARTHUR M. HIND.

36. A Cavalry Fight

BARTSCH 117 HIND 100

Date assigned: about 1632-3

Second State

COLLECTIONS: A. G. Thiermann, Berlin Museum Duplicate

37. The Goldsmith

BARTSCH 123 HIND 285

Signed and dated: *Rembrandt f.* 1655

First State

38. Jews in a Synagogue

BARTSCH 126 HIND 234

Signed and dated: *Rembrandt f.* 1648

First State

Very rare. In the British Museum, Paris, Berlin, Frankfort, etc.
DMITRI ROVINSKI.

39. Cupid Resting

BARTSCH 132 HIND 313

Only State

COLLECTIONS: Jan Six, R. von Seydlitz, Brayton Ives

40. The Card-Player

BARTSCH 136 HIND 190

Signed and dated: *Rembrandt f.* 1641

First State

COLLECTION : H. S. Theobald

41. Sleeping Puppy

BARTSCH 158 HIND 174

Date attributed: about 1640?

Third State

COLLECTIONS: Baron J. G. Verstolk van Soelen; Samuel, Graf von Festetics

Considered on its merits as a sensitive study from life, it is not unworthy of the master. ARTHUR M. HIND.

42. Beggar Seated on a Bank

BARTSCH 174 HIND 11

Signed and dated: *Rt.* 1630

First State

COLLECTIONS: Hermann Weber, P. von Baldinger-Seidenberg, Paul J. Sachs

Classical Subjects

43. Diana at the Bath

BARTSCH 201 HIND 42

Signed: *Rt f.* Date attributed: about 1631

Only State

COLLECTIONS: Ernest Theodor Rodenacher, A. G. Thiermann, H. S. Theobald, Berlin Museum Duplicate

An original chalk study for this subject (in reverse) is in the British Museum. The principal lines have been indented with the point, showing that it has been used in transferring the design to the grounded plate. ARTHUR M. HIND.

44. Jupiter and Antiope: The Smaller Plate

BARTSCH 204 HIND 44

Signed: *Rt.* Date attributed: about 1631

Third State

Landscapes

When, however, we turn to etching the case is entirely different. Here Rembrandt stands out as an inexplicable phenomenon of his time. He had no predecessors, he had no contemporaries, and he had no successors until the nineteenth century brought forth its great men. He stands there in the seventeenth century a unique figure, and no one can say from whence came his art. He does not show a mere *tendency* toward nineteenth century landscape. He is as modern as the men of the nineteenth century themselves; and while he has had his equals in two or three of them, he remains today an unsurpassed modern among the moderns. ATHERTON CURTIS.

45. Small Grey Landscape: A House and Tree beside a Pool

BARTSCH 207 HIND 175

Date attributed: about 1640

Only State

COLLECTION: University Library, Cambridge. Duplicate

As a study of light in landscape on so small a scale it is a masterpiece. ARTHUR M. HIND.

The little piece might well be called *Twilight*. We seem to be near the shores of a lake; light is fading out of the sky and scarcely permits us to discern any details; the presence of a few figures and a human dwelling is felt rather than seen. All is gray and quiet; nothing stands out saliently. It is the silvery evenness of tone which is the charm of this tiny plate, in no way striking, yet indefinitely revealing a master's hand. LAURENCE BINYON.

46. Six's Bridge

BARTSCH 208 HIND 209

Signed and dated: *Rembrandt f. 1645*

Third State

COLLECTIONS: J. B. de Graaf, Earl of Aylesford, J. H. Hawkins, Duke of Buccleuch

Gersaint relates the tradition that this plate was etched against time for a wager at the country house of Rembrandt's friend Jan Six, while the servant was fetching the mustard, that had been forgotten for a meal, from a neighbouring village. Vosmaer thought to recognize Hillegom in the background, near which was situated Six's country seat of Elsbroek. ARTHUR M. HIND.

To the same year — 1645 — belongs the well-known *Six's Bridge*, a plate in which the pure bitten line, with no close hatching or shadow-effect, is given full play. Of its kind, this is a perfect etching. Everyone knows the story of its being done while Six's servant went to fetch the mustard. But there is nothing hasty or incomplete about it; the masterly economy of lines is perfectly satisfying in its absolute directness and simplicity. LAURENCE BINYON.

47. The Omval

BARTSCH 209 HIND 210

Signed and dated: *Rembrandt 1645*

Second State

COLLECTION: F. Gawet

"De Omval" is generally regarded by the natives as signifying the bend in the Amstel just outside Amsterdam rather than the village at this spot (so that "Omval" alone would be an incorrect title). ARTHUR M. HIND.

There is no doubt, however, about the willow in *The Omval*. The gnarled, seamed trunk of an old tree, with its rugged wrinkles and smooth bosses, irresistibly invites the etcher's needle; and Rembrandt, like other etchers since, has evidently found a great enjoyment in this willow-stem, as in that other old willow to which he added, not very felicitously, a St. Jerome reading, spectacles on nose, and a perfunctory lion (Bartsch 103). *The Omval* shows a different kind of composition; the willow at the edge of a thicket, in whose shadow two

lovers are embowered, divides the plate : the right and lower part is all light and open — a river-bank on which a man moves down to the ferry, and the broad, sunny stream, and houses, masts, and wind-mills across the water — a picturesque river-side such as Whistler and Haden loved to etch. LAURENCE BINYON.

48. View of Amsterdam

BARTSCH 210 HIND 176

Date attributed: about 1640 (or earlier?)

Second State. (A single impression of a First State was discovered about 1912, and was then in the possession of Mr. Gustav Mayer, of Messrs. Colnaghi and Obach. In it a hare is shown running toward the left on the white space of meadow in the foreground immediately below the square tower)

COLLECTION: Marsden J. Perry

In the little *Amsterdam*, as in nearly all these etchings, the sky is left absolutely clear and empty. And how far more truly it suggests to us the brightness of a cloudless day than the most successful of plein-air painting in vivid color, which stops the imagination instead of leaving it free and active ! This little plate is filled with air and sun. LAURENCE BINYON.

49. Landscape with Sportsman and Dogs

BARTSCH 211 HIND 265

Date attributed: about 1653

Second State

COLLECTION: Marsden J. Perry

50. The Three Trees

BARTSCH 212 HIND 205

Signed and dated: *Rembrandt (?) f.* 1643

Only State

COLLECTIONS: Earl of Aylesford, D. G. de Arozarena, Emile Galichon

The Three Trees of 1643 is one of the rare examples in which Rembrandt attempted a positive rendering of cloud and atmosphere, a problem in which some modern etchers have been more successful, and it stands apart from his other landscape plates in its fulness of detail and pictorial character. The by-play of the lovers amid the bushes (which also occurs in *The Ombval*) is a characteristic touch, and in no sense an indication, as has been suggested, of earlier work on the plate. ARTHUR M. HIND.

With the *Three Trees* of 1643, we come to the most famous of Rembrandt's etched landscapes. This plate stands in the same sort of relation to the rest as the *Mill* to the rest of his landscape paintings. It is the grandest and most typical, most expressive of the master's temperament. Here the composition is less accidental, and more (so to speak) architectural. The group of three trees stands up darkly on a bank of high ground at the right. At the left one looks over the level fields to the horizon and a glimmer of distant sea. A thunderstorm is passing away, with contorted clouds piled in the upper sky and trailing over the plain, and rods of violent rain slant across the corner of the scene. For once Rembrandt builds up a landscape design out of sky and earth; and the something elemental which inspires it gives the etching a pregnancy and significance which are absent from the other landscapes, in themselves, at their best, more intimately charming. There are those who object to the straight, hard lines of the rain; but I do not find them untrue, and they are of great value in the design. Then, what beauties lurk in this etching, wherever one looks into it! The return of the light after rain, than which there is nothing more beautiful in nature, gives a wet sparkle to the fields; and again we notice how the trees in their dark relief give glory to the space of luminous clearness beyond. The wagon on the top of the high bank is moving toward the light, and a painter sits by the roadside, sketching the passing of the storm. An angler fishes in a pool; lovers, hardly discerned, sit together away from the world in a thicket's obscurity. All the plain, so solitary at first sight, is filled with moving life. LAURENCE BINYON.

51. Landscape with a Square Tower

BARTSCH 218 HIND 245

Signed and dated: *Rembrandt f.* 1650

Fourth State

COLLECTION: Fritz Rumpf

In the *Landscape with a Square Tower* a building dominates,—an old tower of rather blunted outlines, such as Rembrandt loved to crown dark hills with in the visionary landscapes of his painting. LAURENCE BINYON.

52. Landscape with a Hay-Barn and a Flock of Sheep

BARTSCH 224 HIND 241

Signed and dated: *Rembrandt f.* 1650

Second State

The delicacy of the *Landscape with a Flock of Sheep* is in strong contrast to the "Gold-weigher's Field." This, too, is one of the master's greatest works, and is certainly one of his two or three finest landscapes. ATHERTON CURTIS.

This piece is highly esteemed. It is rightly considered as one of the freshest and most beautiful landscapes by the master. CHARLES BLANC.

53. Landscape with a Cottage and Hay Barn

BARTSCH 225 HIND 177

Signed and dated: *Rembrandt f.* 1641

Only State

The cottage and shed which give the plate its name are in the centre of the design, and the dark mass, full of tender shadows and reflections, emphasizes by contrast the play of open light on the fields stretching on either side, the river, the house nestling in a wood, beyond, and the distant towers of Amsterdam. Though all is treated in Rembrandt's broad way, it is surprising how full, how suggestive of intimate detail, the landscape is. As we look at it there comes over us the sense of sleepy, bright air and sunshine, the quiet of the fields, in which, though nothing outwardly is happening, we are conscious of the stir of natural life, of growing things, of flowers and grasses and insects, and peaceful human occupations going on unobtrusively; of "all the live murmur of a Summer's day." LAURENCE BINYON.

54. Landscape with an Obelisk

BARTSCH 227 HIND 243

Date attributed: about 1650

Second State

Dr. Jan Six refers to the obelisk as one of the boundary stones of Amsterdam. He is inclined to locate it on the Sloteweg, but as the obelisk that now stands there only goes back to the eighteenth century, the identification is a mere conjecture. ARTHUR M. HIND.

55. Cottage with a White Paling

BARTSCH 232 HIND 203

Signed and (in the second state) dated: *Rembrandt f. 1642*

(a) First State, before the date, and before the shading on the rising ground to the left of the cottage

(b) Second State

In the *Cottage with White Palings* effective use is made of the broad white planks of the fence to enforce the pattern of black and white in the design. Here again the subject is placed in the centre with views on either side, though the horizon is higher than usual. LAURENCE BINYON.

56. The Windmill

BARTSCH 233 HIND 179

Signed and dated: *Rembrandt f. 1641*

Only State

There is no adventitious impressiveness lent by strong effect of light and shadow in this beautiful plate; all is plain and simply rendered. . . . We feel the stains of weather, the touch of time, on the structure; we feel the air about it and the quiet light that rests on the far horizon as the eye travels over dike and meadow; we are admitted to the subtlety and sensitiveness of a sight transcending our own; and even by some intangible means beyond analysis we partake of something of Rembrandt's actual mind and feeling, his sense of what the old mill meant, not merely as a picturesque object to be drawn, but as a human element in the landscape, implying the daily

work of human hands and the association of man and earth. Here is a classic in its kind which many generations of etchers have found an inspiring model. LAURENCE BINYON.

Portraits and Studies

57. Old Man shading his Eyes with his Hand

BARTSCH 259 HIND 169

Date attributed: about 1639

Second State

58. Jan Antonides van der Linden

BARTSCH 264 HIND 268

Date assigned: 1665

Sixth State

Jan Antonides van der Linden (1609-1664) was an eminent physician and writer on medicine. He worked at Franeker, Amsterdam and Leyden. Rembrandt's etching is directly based on a painting, dated 1660, by Abraham van den Tempel, now in The Hague. The plate was produced in the earlier part of 1665, for the purpose of serving as a frontispiece of one of Van der Linden's works, but no impression has been found in any copy of the book.

59. Dr. Faustus

BARTSCH 270 HIND 260

Date attributed: about 1652

(a) Second State

(b) Third State

But Rembrandt's preference now was for penetrating into the world of the marvellous. We might say that the mysterious source of light itself in Rembrandt's works reveals itself to us like the apparition of a phantom, when we look at the incomparable etching of *Doctor Faustus*. . . . It has the charm of the fullest originality, one might say the charm of perfect truth. H. KNACKFUSS.

60. Cornelis Claesz Anslo

BARTSCH 271 - HIND 187

Signed and dated : *Rembrandt f.* 1641

Second State—"Additional dry-point work (which makes this state more effective than the first)". ARTHUR M. HIND

COLLECTIONS : Earl of Aylesford, Paul Davidsohn

Cornelis Claesz Anslo was a theological writer and Mennonite minister in Amsterdam.

61. Clement de Jonghe

BARTSCH 272 HIND 251

Signed and dated: *Rembrandt f.* 1651

(a) First State

(b) Second State

Print-seller and publisher, worked at Amsterdam about 1640-79. The inventory made of his prints gives the earliest list of any considerable number of Rembrandt's etchings.

Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle. FREDERICK WEDMORE.

As to Rembrandt's etched portrait of *Clement de Jonghe*, one need not point out how happy is the arrangement, how beautiful the effect, how impressive the thoughtful expression of this man whom one would little suspect of being a merchant occupied with the prosaic details of his business, and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of *Young Haaring*, an air of reverie so profound and the austere melancholy of a philosopher in meditation. CHARLES BLANC.

62. Thomas Jacobsz Haaring (The "Young Haaring")

BARTSCH 275 HIND 288

Signed and dated: *Rembran(dt) f.* 1655

Second State

The son of Jacob Haaring ("Old Haaring"), whose portrait Rembrandt etched at about the same time. Thomas Jacobsz Haaring was entrusted in 1657 and 1658 by the Court of Insolvents with the sale of Rembrandt's goods. He was probably the regular auctioneer of debtors' effects at Amsterdam.

63. Jan Lutma

BARTSCH 276 HIND 290

Signed and dated: *Rembrandt f.* 1656

Second State

Rembrandt produced one of his most masterly portrait-etchings in 1656, the incomparably picturesque and life-like print of the famous goldsmith, *Janus Lutma*, of Groningen. H. KNACKFUSS.

One of his finest portraits, that of *Johannes Lutma*, a most powerful and characteristic study, both of face and figure. P. G. HAMERTON.

64. Jan Asselyn

BARTSCH 277 HIND 227

Signed and dated: *Rembra(ndt) f.* 16 . .

Date attributed: about 1647

Third State

COLLECTIONS: Pierre Mariette 1668, and Pierre Mariette 1670

Jan Asselyn (born Diepen, near Amsterdam, 1610; worked Rome and Amsterdam; died, 1652), a landscape painter of the following of Claude, returned from Italy in 1646. He had a deformed hand, and was nicknamed Crabbetje in consequence, and was very small in stature.

Three of his very finest portraits were executed about the same time as the second portrait of Sylvius: *Ephraim Bonus*, *Jan Asselyn* and *Jan Six*. In each of these the power of dry-point and etching to express the subtlest gradations of tone is realized to the full. Rembrandt, perhaps, never surpassed these masterpieces in the balanced power they exhibit. ARTHUR M. HIND.

65. Ephraim Bonus

BARTSCH 278 HIND 226

Signed and dated: *Rembrandt f.* 1647

Second State

Of the First State Hind records three impressions only

Ephraim Bonus (or Bueno) was by birth a Portuguese Jew. He practiced as a physician in Amsterdam, and was a burgher of the city from 1651. ARTHUR M. HIND.

Ephraim Bonus was a Jewish physician; he has been to see a patient, and is still, perhaps, reflecting on the case as he pauses with his hand on the banister of the stair. P. G., HAMERTON.

66. Jan Cornelis Sylvius

BARTSCH 280 HIND 225

Signed and dated: *Rembrandt* 1646

(a) Undescribed State between First and Second States, with the cross hatchings on the light space between the brow and eyelid of the right eye, but before the slipped stroke across the upper right angle of the border was removed, and with much sulphur-tint still showing

Of the First State Hind records five impressions only

(b) Second State

COLLECTION: Pierre Mariette, 1673

Jan Cornelis Sylvius was cousin (by marriage) and guardian to Rembrandt's wife, Saskia. After numerous country charges he settled at Amsterdam in 1610, officiating first at the Gasthuiskerk, and after 1622 in the Groote Kerk. He died in 1638, aged 74.

Five of the finest of the portraits were etched about 1646-7. The full-length figure of Rembrandt's friend and patron, *Jan Six*, who was later Burgomaster of Amsterdam, is one of the noblest of these in dignity of composition, but as portraiture does not pretend to the subtle character-drawing of the *Jan Sylvius* or the *Portrait of the Artist*. ARTHUR M. HIND.

The following is a translation of the Latin inscription in the lower margin :

This was the face of Sylvius, whose eloquence taught that Christ should be adored, and showed to men the true path to Heaven. With these lips we heard him speak to the people of Amsterdam, with these he preached to the Frisians. Piety and religion were long safe in the keeping of an unyielding champion. Brightly shone the light of his life, revered for its virtues, and even in the infirmities of age he taught strong men. A lover of sincerity, he disdained all mere pretense of right nor cared by a fair front alone to please the good. This was his belief, that Jesus could be better preached by a nobler life, less well by thunders of eloquence. Amsterdam, cherish the memory of him who by his character set the standard for the city's life and maintained it by help of God Himself. C. BARLAEUS.

No further do I praise his merits which I fain would imitate, but seek to present in verse. P. S.

67. Head of an Old Man in a High Fur Cap

BARTSCH 299 HIND 135

Date attributed: about 1635

Only State

COLLECTIONS: W. Graf von Lepell, Berlin Museum Duplicate

Vosmaer regarded it as a study for a head in a picture of the "Presentation" of 1631 in The Hague. ARTHUR M. HIND.

68. Curly-Headed Man with a Wry Mouth

BARTSCH 305 HIND 137

Date attributed: about 1635

First State

69. Portrait of a Boy, in Profile

BARTSCH 310 HIND 188

Signed and dated: *Rembrandt f.* 1641

Only State

On the basis of the picture by G. Flinck, representing Jacob Cats and his royal pupil, Blanc identified this portrait with the young Prince William II of Orange (b. 1625). ARTHUR M. HIND.

It is a delightful vision of youth, demure and chubby, and in its dainty drawing of light and silky hair, does even Whistler's *Fanny Leyland* rival it? FREDERICK WEDMORE.

70. The White Negro

BARTSCH 339 HIND 360

Signed: *A de Hae(n)*

Only State

COLLECTIONS: J. C. D. Hebich, Theodore Irwin

Signed work of Anthony de Haen (Haarlem, Amsterdam, The Hague, about 1640-1696). ARTHUR M. HIND.

71. Old Woman Sleeping

BARTSCH 350 HIND 129

Date attributed, about 1635-7

Only State

COLLECTIONS: Earl of Aylesford, D. G. de Arozarena

It would indeed be hard to find, either in the work of Rembrandt or elsewhere, a subject more beautifully felt, more striking in lifelike quality and truth, more charming in chiaroscuro. The relaxation of sleep, the weariness of old age, are expressed in the most appealing manner. A head by Leonardo da Vinci could not be better drawn, and that is saying much. CHARLES BLANC.

This piece is one of Rembrandt's best productions. In point of composition, expression, finishing, and effect, it is carried to great perfection. THOMAS WILSON.

72. Bust of an Old Woman in a High Head-Dress

BARTSCH 358 HIND 83

Date attributed: about 1631

Second State

